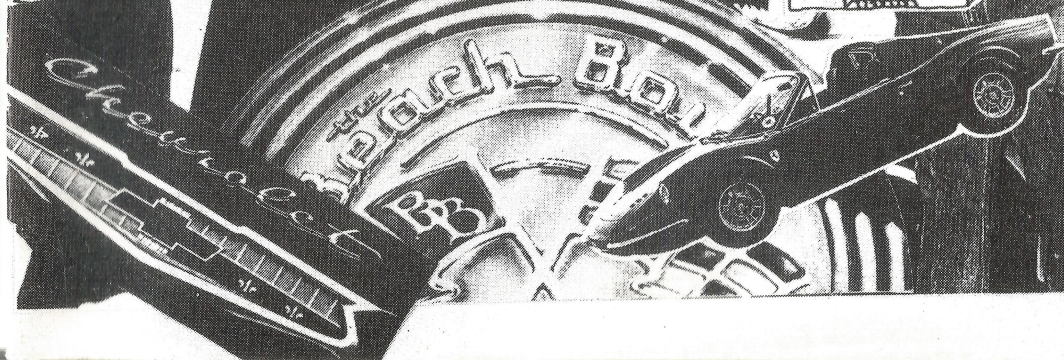
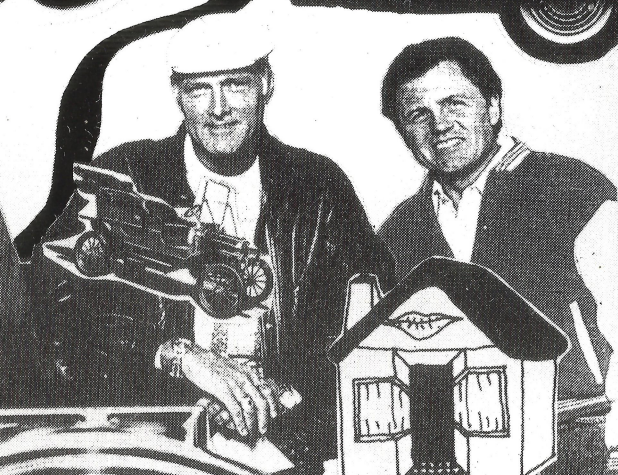
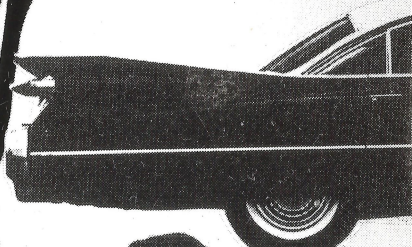
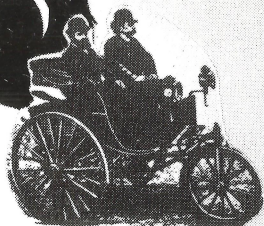
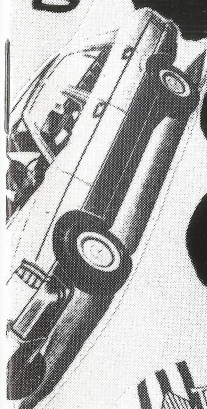


October

1989

BRACH BOY STOMP 75



BEACH BOYS STOMP - OCT 1989

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if not we will do our best to get copies for next years convention.

The convention itself obviously could not possibly have reached the highs
of last year, but the video of Brian at home was just fantastic. Those who
were there and saw it will know what I mean. Thanks to all at Dr Landy's
office and everyone involved with the making of the video, especially Brian.

CD Collectors are having an expensive time at the moment with the whole
Capitol catalogue available in Japan by the 8th November. Plus there is
news of an unofficial SMILE CD appearing on the scene and it's pretty
amazing. I wish it could be done properly and officially, but until then
this will do nicely.

MIKE

"Editorial"

What an eventful two months since
the last issue - a European tour,
a newish album, TV shows in the US
and, of course, the 1989 Convention.

The two shows in England at the NEC
and Wembley Arena, by and large
gained nothing but praise and good
reviews from press and fans alike,
some reports say the Dublin show
surpassed them both. Sympathies
to our French subscribers after all
the concerts in France were
cancelled. Come back soon guys
and maybe smaller venues please?

The STILL CRUISIN' LP has made a
pretty good showing in the US
album charts reaching No. 46.
Unfortunately the single failed
miserably on both sides of the
Atlantic. In the poll for the new
songs "Somewhere Near Japan" is
the early favourite amongst you so
please keep those top fives from
the STILL CRUISIN' album coming in.

I've managed to see about three of
the Endless Summer TV shows and
the campfire sequences are the
most interesting with the Boys
telling stories, jokes and running
through impromptu versions of old
songs like "Be My Baby" and
"Graduation Day" with Brian in
great form. Concert clips of Brian
singing "Love And Mercy" and "In My
Car" are also great to see. Hope
we get a change to see them all but

Please note the Editor does not always necessarily agree with all articles and comments in **STOMP**.

BACK ISSUES AVAILABLE: 57, 59, 62, 63, 64, 65, 66, 67, 68, 69, 70, 72, 73, and 74. £1.50 per copy, overseas add 50p per copy.

-oOo-

THE FUN WE HAD LAST SUMMER

Well, late August/September, actually, but I couldn't figure a snappy headline. I was en route to Philadelphia airport after three weeks of more fun than is probably legal when mine host suggested one last stop at the legendary Jeremiah's, purveyors of excellent LPs and CDs. An expensive few moments ensued as arrived that day were Japanese import copies of the ALL SUMMER LONG, TODAY! and SMILEY SMILE CDs, not to mention STILL CRUISIN' (which I managed to bag as a freebie - after my review in last **STOMP**, d'you really think I'd pay for it?!). Some 48 hours later, when the fog of jet lag had, if not dispersed, then at least thinned, I cocked an anxious ear for, given the circumstances of the issue, I was expecting average sound quality at best. A huge surprise - the opening cut of TODAY! aside (rather compressed), these are very fine discs, and TODAY! especially benefits. I've yet to come across a vinyl copy that doesn't sound like a third-generation cassette copy, thus it was not unlike hearing a new LP. Standout cuts: "Please Let Me Wonder", "Kiss Me Baby" and "She Knows Me Too Well". And it's all in glorious mono, as is SMILEY SMILE, at first sight an unpromising CD candidate. Wrong again, as the digital medium allows you to almost crawl inside the vocal layers. Bizarre, but essential. Finally, ALL SUMMER LONG, stereo when it should be, DuoPhonic elsewhere, is a similar aural delight. Tape hiss? Of course, but it's not obtrusive unless you're daft enough to listen on headphones. Now for WILD HONEY, FRIENDS and 20/20...

And so to the gig at Wembley, again in an apprehensive mood, for in 1987 I couldn't believe how bad, how perfunctory the performance was (nor could I believe that I was in a decided minority in not thinking that gig to be superb. Maybe I wasn't there...) Wrong part three. Somehow, whilst playing essentially the same set with almost exactly the same musicians, there was a feeling of energy and enjoyment evident on stage (save for one member: the exceedingly cute young lady on my right asked me in mid-gig, "why isn't the short one in white smiling at all?" Well, I guess when your son is some foot taller...). I went out of duty and came away more than pleasantly surprised and enthused, despite a sound mix more suited to Washington Mall than an indoor arena. "Still Cruisin'" came over pretty well, as did the other few surprises, and the bulk of the set was never less than competent.

Convention time again! After last year, there was no question as to what our 11th annual congress should be like - back to basics, no frills, just videos, auction, raffle, selling and chat, and the formula worked, despite a video glitch which rendered everything into shades of green. Some 325 souls turned up on the day, a record attendance for us and any BB Convention anywhere, and were rewarded with rare - if verdant - videos, the sight of a loopy Geordie shelling out £1,000 for the PET SOUNDS gold disc and an astonishing surprise from Brian. Our original request to Brian and Gene Landy was for a video clip of Brian just saying hello - not a ten-fifteen minute tour of Brian's Malibu house (tea included) by our Main Man himself! To all involved and responsible, many thanks.

Available at the Convention goodies included the third issue of Dumb Angel Gazette, like ourselves with an impossible act to follow. I did hear some observations that there wasn't one helluva lot of Brian in the issue. And it's true, there isn't (but what there is is up to what we've come to expect from DAG, i.e. the best) - but that's completely missing the point. Just as Brian presented California on vinyl, so DAG gives us late 50's/early 60's California in print, and I for one love it.

Granted the surf instrumental stuff still fails to enthrall me as it does Domenic - maybe that's my hard luck (I happen to think not... and wouldn't it be soooo tedious if we all liked the same things?) but the rest is wonderful and a cracking good read, well worth the long wait 'tween issues. Haven't you always wanted to know who the girl in the "Little Honda" section in "Girls On The Beach" was? The one shaking her stuff in Denny's face... DAG, whatever the prime content, has rapidly established itself as essential BB reading. Here's to issue 4 (and thanks from **STOMP** for the plug, Dom... and from me for the namecheck - but next time, print the nice things I had to say, huh, please?)

And finally, there was the new SMILE CD, just too late to premier at the Convention: mere words are not enough... but elsewhere I've tried. It's been a busy two years, and there may be more to come.

AGD

-oOo-

FROM THE CONVENTION

I assume, (I hope) that full convention reports will be forthcoming from elsewhere. Mike and I put more planning into the event this year than ever before, to follow on from 1988 we had no choice. Unfortunately we failed to answer one simple calculation, the effect that the missing factor of Mike's brother could cause us such enormous problems.

I announced that an approach has been made to the Beach Boys' management with a request. That if they should tour here again, would they consider playing a private concert for us. Obviously we can offer them a vastly more specialist audience with a much broader interest in Beach Boys music. The main point to all this is that we seek to offer and have largely accepted our own playlist. We would also request and hope to obtain the personal commitment to our idea from all the main group members, including Brian.

Before this reaches print I will have written to Los Angeles to confirm in writing our request. My follow-up letter will, we hope, include our playlist. When Mike and I originally discussed this we could only conclude what would Carl give to sing "Long Promised Road" live again. Even the member of the tour party agreed, "Yes, you have a point."

So if you're interested, let us have your suggested playlist to PO Box 103, Farnham Surrey, GU10 3QG, but if you're thinking of including "Barbara Ann" you've missed the point. (Carl admitted 12 years ago he hates singing this.)

We also asked for anyone interested to submit designs for the 1990 tickets and badges. Tickets no bigger than 5½" x 3¼" and badges 4" diameter. These also to be sent to PO Box 103 by Christmas please. There will be appropriate awards for the winning designs.

ROY GUDGE

CALLING ALL DUTCH MEMBERS!!!

Whilst at the Convention we were asked to put a request into the next issue from Eddy Feiken. Would our Dutch members please make contact with him, the address is:

J Poststraat 158, 3762 VR Soest, The Netherlands.

-oOo-

BEACH BOYS ON COMPACT DISC

On 30th September 1989 "Spirit Of America" was deleted from the EMI Compact Disc catalogue, and officially became unobtainable - the key word here is officially as it has been unobtainable for some time.

It may, therefore, be of interest to know what is officially available on compact disc:

<u>TITLE</u>	<u>CATALOGUE</u>	<u>PRICE RANGE</u>
MADE IN U.S.A.	CDP 7463242	£10.99 or less (FULL)
20 GOLDEN GREATS	CDP 7467382	- ditto -
ENDLESS SUMMER	CDP 7464672	- ditto -
STILL CRUISIN'	CDP 7926392	- ditto -
STILL CRUISIN' (4 tracks)	CDCL 549 (CD single)	£3.99

All five above titles on Capitol and distributed by EMI.

L.A. (LIGHT ALBUM)	9021272	£5.99 or less (BUDGET)
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Available on Caribou through CBS Collectors Choice series, but distributed by PICKWICK.

Super Hits same as GREATEST HITS	2690842 2640712	£2.99 or less (GIVEAWAY) - ditto -
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Both titles come via MCR Productions of Holland on the Black Tulip and Evergreen labels distributed by Mainline and generally available from Woolies.

BRIAN WILSON	9256692	£10.99 or less (FULL)
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Essential in any collection. Available on Sire/Reprise label and distributed by WEA.

THE BEACH BOYS	CDCRB 26378	£10.99 or less (FULL)
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The only title available from CBS UK and looking a prime candidate for deletion.

TEN YEARS OF HARMONY (2 CDs)	4656702	Dutch release
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16 SUPERHITS	CD 352020	£6.99 or less (BUDGET)
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An EEC compact disc on the Dutch Duchesse label and as likely to be knocked out at a car-boot sale for £2.99 as to be found in a record shop for £6.99 (or less).

With the inclusion of 16 SUPERHITS the listing is not only complete but also touching the edges of officially available.

MORE NEXT ISSUE.

Peter Rees.

CONCERT REVIEW : DUBLIN

Well after literally years of waiting the Beach Boys finally returned to these shores to play a relatively new venue - The Point Depot which is right in the middle of Dublin's dockland. When it first opened there had been quite a lot of complaints about the sound system but after a complete overhaul it was well up to scratch for the Eurythmics the previous night and it certainly didn't let the Beach Boys down on the night.

Publicity wise the build-up to the concert was quite subdued but it was enough to put three of their albums into Virgin's in-store top fifty (ENDLESS SUMMER no. 14, 20 GOLDEN GREATS no. 16 and STILL CRUISIN' straight in at no. 10, 20 GOLDEN GREATS has been in the charts over here all summer peaking at no. 2).

An interview in 'Hot Press', the Irish equivalent of 'NME' or 'Sounds', with Mike Love a week before the concert and a short interview with Bruce Johnston in a Sunday newspaper was about all the media had to offer apart from the odd publicity photo and advertisement placed by the promoters in the evening papers.

On the night the crowd seemed small at first but by the time the concert started the place was full (about 7,000), I was there with an ex-girlfriend who was just a bit out of place with her Cure t-shirt but she didn't seem to mind. We managed to get right up the front, in fact if we had been any closer we would have been on stage.

The waiting nearly killed me, a support group ironically called "The Flame" did their best to warm up the crowd but there was a good half hour between them and the Beach Boys taking the stage. "California Girls" was the predictable starter but once they began there was no stopping them with hit after hit rolling out and the crowd adoring every second of it. As usual it was predominately pre-'66 material with the exceptions of "Kokomo", "Wipeout", "Still Cruisin'" and "Come Go With Me". "Hushabye" was definitely one of the highlights of the evening and it was good to see that "Still Cruisin'" kept the crowd on their feet even though most of them had never heard it before. The harmonies were spot on with no false starts or slip ups.

The band seemed to be enjoying themselves with Mike doing his usual strutting around the stage setting many a female's blood pressure soaring while the cheerleaders on "Be True To Your School" (and quite a few other songs) gave the men plenty to think about. Mike's wise cracks were very much appreciated by the crowd and the more he said the more they cheered. Bruce was also in great form messing about at every opportunity and keeping things going at his end of the stage, it was a good thing the backing musicians were so good as he didn't make it back to the microphone quite fast enough on a few occasions.

All in all it was fairly much what I'd expected, the set was predictable but what wasn't was the excitement or the feedback from the crowd. On the minus side there was no Brian and no mention of Dennis - I suppose it is about time they got over him but even a small mention would have been nice. A great night it was and I wouldn't have missed it for the world and what had my Cure-head friend to say about it all - "BRILLIANT" - there's hope for her yet! All the best

CONRAD CAL'AN

N.E.C. CONCERT REVIEW

6th SEPTEMBER 1989

As Bruce Johnston proclaimed at the finish of the predictable opener, "California Girls" - "Our first show in Birmingham, about time!"

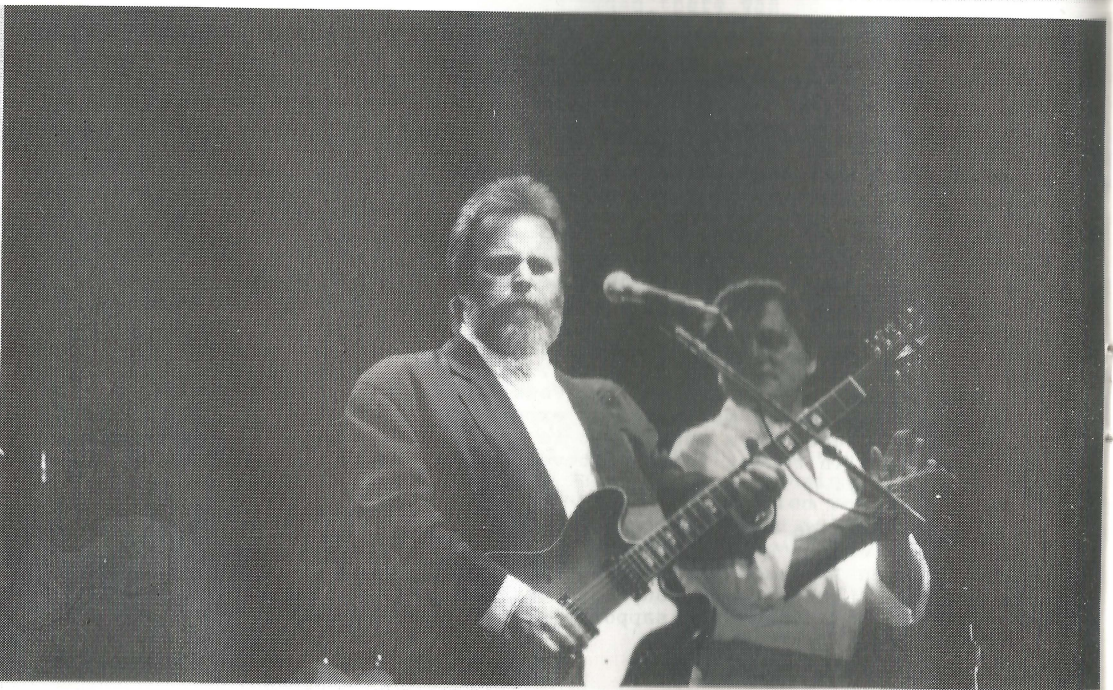
The Arena was filled to about eighty percent of its capacity, but the appearance of a sellout was given by the positioning of movable screens to hide the few blocks of empty seats at the rear of the hall. The Sun newspaper's review gave an attendance of 8,000 which proves the Beach Boys still have impressive drawing power.

Taking our seats early and watching the bulk of the audience arrive was a revelation, as I have never ever before seen such a wide cross-section at any other Beach Boys Concert. First generation fans like myself are used to an abundance of younger people, but I have never seen so many family units. Casual conversations suggested that it was not a case of Mum and Dad dragging their 13 and 14 year olds (or younger) along but rather the opposite. Two young teenage boys behind us were watching their first Beach Boys concert, and so were their parents. I got the impression that many people that night had never seen the Beach Boys live before, and were even ignorant of the personalities in the group. In retrospect this is understandable as they have not toured north of Wembley since 1972. Perhaps the unceasing recycling of the sixties' catalogue by Capitol Records deserves some credit after all, for this audience had come to hear the hits, and with few exceptions, that's what they got.

From the start, it was obvious that the touring band (with the same format of backing musicians as in recent years) sounded tight and well rehearsed. The singing voices of the three original group members, plus Bruce, were as good as I've ever heard them, and they genuinely seemed to be enjoying themselves. Mr B Wilson, of course, was not present on this occasion, not that I expected him to be, and I suspect that only the hardcore fans were aware of the fact.

The show was very similar to the '87 formula at Wembley, although to me this time they didn't play as loud, which meant that most of the vocals could be heard without distortion. I'm pleased to report that the delivery, pitching and harmonies were excellent from all the vocalists. Special mention here should go to Jeff Foskett, memorable for a perfect "Don't Worry Baby" as well as "Little GTO". He takes responsibility now for all Brian's high parts, and I suspect deals with them better than the man himself could have done, and that is a serious statement, no joke. Also his prowess as lead guitar has relegated Carl to the rhythm section, which, without being unkind, is better for the overall sound. All this means, of course, that Mr Foskett is an invaluable member of the group, a talented musician and excellent vocalist with a natural love and feel for beach Boys music. It is he, I believe, who has preserved and developed in recent years whatever status the Beach Boys have as a touring entity.

The expected songs were all there, "Sloop John B", "Wouldn't It Be Nice", "Help Me Rhonda", "Do It Again", "Surfer Girl", "Surfin' USA", "Good Vibes", "Then I Kissed Her", etc. Plus Mike Love's auto-motive classics medley with "Little Deuce Coup", "I Get Around", "Little GTO", "Little Old Lady", "Shut Down". Disappointingly, "I Can Hear Music" was dropped



Wembley photo's taken by Clinton Young.

as was Carl Wilson's dedication to Dennis, "Heaven", but a good version of "Cottonfields" was included, and the highlight for me, "Hushabye".

Of course, "Still Cruisin'" was performed which sounds like "Kokomo Vol II" (also played) as well as the unlikely "Wipeout" which was probably the only mistake on the programme.

The inclusion of cheerleader Pom Pom girls (Ex Nevada State University) enhanced rather than spoilt the occasion, and were utilised to just about the right extent, especially for "California Girls" and "Be True To Your School".

Alan Jardine's 22 year old son, Matthew, is an interesting new member to the touring band and his two brief solos confirm that he plays better sax on "California Dreamin'" than Mike Love does on "Shut Down".

To summarise, the concert was very satisfying in the respect of listening to the music, for reasons previously given. Another reason was because for at least half the show, the audience was amazingly laid back and did not seem to realise that the normal behaviour at rock shows is to stand up, scream and dance. The Beach Boys though, knew just how to handle this reticence, and in time honoured fashion they slowly built up the audience reaction to a respectable level of mass hysteria/frenzy in time for the encores and volume was at its maximum for "Fun Fun Fun".

One final word, the official programme at £5 contained nothing and was a complete rip-off, as were the Beach Boys tour hats at £15 each!

MAURICE O'NEILL

-oOo-

"MAGIC MOMENTS"

"Hushabye" was the moment when I threw all my reservations to the four winds. That was the moment when I remembered why I was there. As those unforgettable harmonies washed over me, and the rest of the unknowing Wembley crowd just stood and gaped, I was literally transported back to that wonderful half hour when my mother let me put on the first record of my own choice, 18 years ago, on her tiny Dansette. The record was "All Summer Long" and now at Wembley, that indescribable magic which had captivated a small child's imagination was alive, unchanged, timeless.

Only an hour earlier, I had been waxing cynical at Chris White before the concert on the death of the Beach Boys. On why "Still Cruisin'" represented a trite and substandard insult to Beach Boys fans - the biggest load of fluff to cross the Atlantic since, oh I don't know, "The Care Bears' Greatest Hits"! Chris insisted I was "going in all wrong!"

He was right: the concert at Wembley completely awakened me to the Spirit of the Beach Boys. That overwhelming rush of sheer joy, excitement and release at the moment Mike Love sings, "Well East coast girls are hip." Or the bit when Carl, Bruce and Jeff go "caught my eye!" in "Help Me Rhonda". Or the tightness of "Still Cruisin'" (amazing!). A guy from Michigan had been singing and dancing along with me the whole nine yards. It was the last day of his first British visit. He told me this was a crazy way to end the trip. It was the best night of his life. He pressed a little Michigan medallion into my sweaty hand - "I rate you, man." He hugged me.

The power of B. D. Wilson!

SEAN MCCREAVY



1989 / 22637

PHOTOGRAPHER: ALAN BERGMAN

T H E B E A C H B O Y S



THE CHESHIRE CAT SYNDROME...

Imagine a picture, sorely incomplete and yet still of staggering beauty and complexity, an essentially modular construction having more in common with jigsaws than so-called 'fine art' - a series of interlocking and sometimes interchangeable sketches, a cartoon if you will, some frames all but completed, some merely sketched in and still others empty frames. Then imagine being told, again and again and again by those favoured few granted a viewing of the work in progress, just how wonderful it was... Only to have the merest scraps and sketches, all in some way bastardised and debased tossed at you down the years, all containing enough hints at an awesome power and beauty to frustrate beyond measure. This is the SMILE experience, and even when original tapes/ frames from the era surfaced, more often than not the quality was so dire that power and beauty had to be taken for granted rather than experienced... and, of course, all the vital, pivotal parts were missing.

Until now: on hearing the new SMILE CD for the first time (well, not quite first - explanations anon), my second overwhelming reaction, once the pure joy and ecstasy had subsided was to run to those who have consistently derided this period of Brian's creativity - Jann Wenner springs to mind - and beat them repeatedly about the head and ears, screaming the while "listen to this, you sonuvabitch, and then tell me who's the fairest of them all!!!" Quite simply, and even in it's admittedly fragmented state, this new glut of SMILE material (over an hour's worth) not only stands alongside anything the so-called Fab Four concocted late 1966- early 1967, it simply, and effortlessly blows it away. If Macca thought "oh dear" when he heard PET SOUNDS, then a few earfuls of this material would assuredly have had him reaching for the pill bottles or razor blades.

Let's suppose, for a moment, that this is a legitimate issue: given my preceeding exhortations, would it finally be the release to give Brian his artistic dues from the public at large and certain critics? No, of course not, and for two reasons. One, the Beach Boys, and Brian Wilson are irrevocably cemented in their 'girls-surf-cars-fun-summer' niche, at least in the public eye, and it would take the Big Guy upstairs to have any hope at rewriting that scenario... and two, even I have to concede that, to non-rabid fans, the fragmentation could become frustrating and ultimately alienating, and that to make any of the SMILE era material even halfway accessible to the public at large would require sleeve notes the size of a small encyclopaedia. Could not some judicious editing be undertaken? Yes, but only by Brian - and he won't. Doesn't want to. (Remember all the 1988 interviews, when almost everybody was saying how much Brian wanted to put SMILE out... everyone except Brian, who was at best equivocal. Read 'em again.) Any other edits, by anyone else, couldn't be anything but a misrepresentative guess.

So, once again, we fans have it to ourselves (thought I await other reviews with amused interests - I mean from the 'establishment', not the fan circle)... but what do we have? Concisely, two handfuls of frames in varying stages of completion, and with vital sections missing, yet more than enough to establish that the reports from all involved back in '66-'67 were true - that this would have been an awesome, epochal release, on any of several layers you care to choose - musical, vocal, emotional, sociological. More, it enables us to place and grade more exactly the magnitude of Brian's recovery and achievement with BRIAN WILSON. "Rio Grande", in particular acquires new aspects, dimensions and stature. Truly, nothing is ever lost.

To speak of programming on a CD, is, of course, a mite pointless, but the tracks here are (largely) presented in a (roughly) chronological sequence, and it is at once obvious that, as the sessions unfolded, things became more arty, more self-conscious - and less fun, at least after "Heroes & Villains" was abandoned and "H & V Part 2" attempted. "Tune X (Tones)", "Vega-Tables/Mama Says" and "Cool, Cool Water" are all fun - but the intensity is gone, the overpowering sense of artistry in motion. The oppressiveness, for SMILE was/is oppressive in it's magnificence and splendour. It would have been an album best sampled rather than sat through, because of - or perhaps hence - the modular construction. I think Brian came to realise this, round about January 1967 - that he was creating something so overwhelming that people maybe couldn't listen to it, no more than they could stare at the radiance of the sun for more than a very few seconds. Possibly Brian was being similarly 'burned'. It might explain a lot.

Enough philosophy: what does the damn thing sound like?? In terms of audio quality, it outshines the other SMILE CD (lambasted by yours truly in STOMP 73) by such a margin as to render the best use for the earlier disc something in the frisbee or drinks coaster line. Yes, there is tape hiss, but given that a) these tapes are some 23 years old, b) they were recorded with no noise reduction equipment and c) were never properly mastered for release, the quality is astonishing. All are in mono, and the better for that, and almost all is presented as Brian left the tracks: I can count but three edits that are obviously recent work.

And the music? That word again, modular. Almost every track echoes or anticipates another: for example, "Holidays" lifts a riff from "Good Vibrations" and glances forward to anything based on the "H & V/ Bicycle Rider" theme - which of course means most of the material. A thought: just as we're told that most of PET SOUNDS (the album) evolved from "Pet Sounds" (the instrumental), is "Holidays" a foundation of SMILE?

The placement of almost 15 minutes of "Good Vibrations" out-takes and tracks as an opener/appetizer for true SMILE material is inspired, for it simultaneously prepares us for music of both unusual brilliance and that released, but the various absent vocal sections allow access to the music and illustrate the long-held belief that Brian sang the high bits for Carl. The ensuing three tracks and fragments offer a glimpse into Brian's creative indecision, and the evolution of a classic, for impressive as the earlier versions are, no-one can doubt that the final construction was 'the best'.

"Holidays", as noted above, could almost be termed a SMILE overture, a keyboard/horn/percussion instrumental that would have been destroyed by lyrics. Like SMILE, there are wistful bits, fast bits and above all, funny bits (ba-da ba-da-DAH!)... and yes, somehow it does evoke all the emotions of a holiday.

"Vega-tables" follows, chronologically out of sequence (see list) but firmly in the fun mould. Actually, it should be "Vega-tables/Mama Says", as just after someone muffs the middle eight lyric - or rather sings a completely different one - the band swing into "Mama Says"... then back to "Veggies"... then back to Mama, but this time with astonishing backing... well, sounds rather than vocals. Remember the animal chants that Brian did? Here they are (and we'll meet them again later on.)

A section of the released "Vega-Tables" catches the ear about a third of the way in.

The versions of "Child Is Father To the Man" and "Wonderful" next up are the 'standard' versions... sort of. "Child" is a complete 1.55 track and partial vocal that, for reasons unknown, previously circulated as two separate sections. "Wonderful", meanwhile, lacks Brian's lead vocal, and also has slightly different backups. It also raises the curious point that, if Brian's lead was cut before the backing... how come it's not there. More headscratching...

"Been Way Too Long" is apparently way out of sequence... or is it, for bits of the original "Wind Chimes" sound very much like it: modularity again. This version combines known and new elements into a cohesive - if brief - mantra of outstanding vocal excellence.

There are two tracks bearing the title of "Barnyard" included on this album... and of course, neither are. Track 11 is, as has long been established by Brad Elliot, a discarded fragment of "Heroes & Villains". whilst track 7 is immediately recognisable as "With Me Tonight", a SMILE era composition existing in at least three different and complete versions, and which may also be a sub-section of "H & V". Of course, "Barnyard" - if it exists - may itself be part of "H & V". The plot thickens...

"Cabin Essence" here lacks the "Grand Coulee Dam" coda, but more than recompenses by having the vocals absent from one of the "Iron Horse" sections, enabling the syncopated cello/fuzz bass/Jews harp track to be appreciated for 29 glorious seconds. The "Fire" music has long held centre stage as the SMILE fragment, but after hearing what has been previously submerged, my preferences are showing signs of shifting. "Prayer", the next cut, raises a further question or two, as it is evidently the version as released on 20/20, albeit with heavy reverb and giggles over the fade. So... is this a 20/20 out-take, or did the band intend this as the SMILE version? As there was but one session for "Prayer", the former would seem to be indicated - but you never know.

For some reason, "Tones" (the 'standard' version with additional string and swanee whistle overdubs) has a chunk of "Heroes & Villains" tacked onto it, in an edit that cannot possibly be Brian's. Why? It's anyone's guess...

And so we arrive at the heart of the matter, some seven minutes of "Heroes & Villains", and here is the one cause for slight disappointment, for this isn't the legendary 7-minute-plus version but rather 2.14 of "H & V" riffs, a couple of vocal snatches and just over four minutes of a "Heroes & Villains Part 2" collage. What is here is astonishing: what is absent - the 'In the Cantina' section from "H & V" part 1 - is easily many times more impressive and beautiful. Over the past several years (times and locations of necessity must remain unspecified), I've had the great good fortune to hear over an hour's worth of "H & V"/"H & V 2" material, of which this is but a taste - hopefully someday it will see the light of day. The knowledge that it exists makes any wait bearable... and of course what we have is stunning. I heard the 'official' "H & V" on the radio the other day, and realised for the first time that, great track that it is, it's but a pale shadow of what could have been...

"Do You Like Worms?", or Son of "H & V" follows, again a 'standard' version of Brian's vocal, differing on in the greatly increased sound quality, enabling us to hear little details previously submerged in tape hiss and general sonic murk.

As mentioned above, "Wind Chimes" shares a lot with "Been Way Too Long", and this original version shares much overall ambience with the FRIENDS album - light, gentle, laid back with a wonderfully sweet vocal from Carl. As the second and third elements exhibit such abrupt contrasts whilst staying in the rhythm, it's reasonable to suppose that this is Brian's rough edit... that is, as reasonable as it can be to assume anything about SMILE.

Wedge between "Wind Chimes" and "Mrs O'Leary's Cow" is a 42-second cacophony of swanee whistle, Hammond organ, clappers, duck call and heaven only knows what else. "Fire" it isn't, yet another "H & V" fragment it is, this time from part one after the 'Cantina' section. "Fire" itself is once more the 'standard' track (faded rather early) and is in turn succeeded by the infamous "Talking Horns" session. However, by following this bizarre snatch of studio lunacy with a previously unheard track for "Surf's Up", featuring - you guessed - bizarre horn lines in the second verse, it suddenly all becomes as clear as anything SMILE-related ever can be. Neatly rounding out the "Surf's Up" section is the complete version of the track described by Jules Seigal, and which comprises the second movement of the released "Surf's Up".

"The Old Master Painter/You Are My Sunshine", though listed separately, are the well known medley of those titles, but not the version already circulating, as this version features Dennis's vocal rendition over a slightly different instrumental track. Closing out the CD is "Cool, Cool Water", an early version of the first part of the SUNFLOWER track and hailing from the WILD HONEY sessions rather than the tail end of SMILE (the title of the SMILE track is "Love To Say Da Da"). The more I hear, the more I'm convinced that part of this recording formed the basis for the 1970 song, for Mike's bass line is so similar to the later song.

And there we have it, just over an hour of music and history fit to curl your hair and toes. All the description above cannot possibly do justice to the stunning nature of this CD - it demands to be heard, and heard repeatedly, each time absorbing a little more of the inherent nuances, each time constructing a different notion as to how it might come together, an ultimately futile pastime. There's too much missing, far too many possible combinations - in short, too much, full stop. One listen to this makes it easy to understand why the official Capitol CD has been indefinitely shelved...

AGD

SMILE CD Notes

1. Good Vibrations	14.59	4 alternate tracks & bits
2. Holidays	2.37	Rec 8.8.66
3. Vega-Tables/Mama Says	3.33	Rec bet. 4.4 and 14.4.67
4. Child Is Father To The Man	1.55	Rec 7.10, 2.12 & 6.12.66
5. Wonderful	2.09	Rec 28.8 & 15.12.66
6. Been Way Too Long	1.48	Rec 28.10 & 1.11.67, 25/6.7.68
7. Barnyard	0.53	Rec during "H & V" sessions
8. Cabin Essence	2.31	Rec 3.10, 11.10, 6.12 & 27.12.66

9. Prayer	1.08	Rec 4.10.66 (&17.11.68)
10. Tones	0.57	Rec 31.3.67 (but see text)
11. Barnyard II	0.52	Rec 27.10.66
12. Heroes & Villains	7.04	Rec bet. 20.10.66 & 1.3.67
13. Do You Like Worms	3.55	Rec 18.10.66 & 21.12.66
14. Wind Chimes	3.55	Rec 5.10 & 10.10.66
15. Mrs O'Leary's Cow	2.06	Rec 28.10.66 (see text)
16. Talking Horns	3.02	Rec 7.11.66
17. Surf's Up	5.15	Rec 8.11 & 15.12.66
18. The Old Master Painter)		
19. You Are My Sunshine)	1.09	Rec 14.11 & 30.11.66
20. Cool, Cool Water	3.01	Rec 26.10.67

Try programming your CD in this order:

1 - 5 - 2 - 8 - 9 - 14 - 4 - 13 - 16 - 17 - 18 - 19 - 15 - 11 - 12 -
7 - 10 - 3 - 20 - 6.

-oOo-

SMILE : THE OTHER VIEWPOINT

The arrival of another SMILE CD can be viewed in two ways. From the quality angle it is superb, the clarity fantastic, but from the other side (and Mike is in complete agreement with me on this), I deplore the fact that Brian's artistic right has been ignored. My own view being, yes SMILE should be released if, and only if, Brian is happy for this to happen. No, it does not and indeed cannot be finished. However, with the right form of sleeve notes it could be made very special.

No one, not even Brian, can remember the formation because such never existed. I can only offer that Dr Landy must do his utmost to convince Brian to arrange the tapes and offer this in the most interesting format possible. If this takes two CDs so be it.

I despise the person who has double crossed Brian, it is his music and it belongs to him. Someone has been trusted and has dealt Brian the cruelest blow in making this available for 'bootlegging'. It is the most tragic thing that can happen to an artist's music.

It could be considered that this was the intended release of last year; it was not, so obviously there is more to come. There is certainly one section that is "throw-away", but I'll leave that to the listener. On the other hand there is a fragment that is quite stunning - "Wind Chimes" is unbelievable. Had 1967 progressed as Brian had wished, then The Beach Boys would have remained the best group in the world. SGT PEPPER would have doubtless sold well BUT artistically in comparison it would simply have disappeared. We all know what really happened.

In conclusion I offer one line:

"For me, Brian Wilson was the single most talented artist in the history of rock n' roll, somewhere along the way he lost direction."

This CD is part of that proof.

ROY GUDGE

Due to AGD's epic, many regular features including lot's of your letters regarding, the Concert, the Album and the Convention will be held over until the next issue. Plus the Competition results and answers.

Letters

Dear STOMP

With regard to Issue 74's editorial - "third gear"? How do those words taste now, Mr White? In the warm glow of the concert of the decade. Too loud? TOO LOUD" My, you guys are getting on a bit. Bon Jovi was much louder (thankfully I don't know this from personal experience). I may have had to squint a bit, but from where we were, towards the back, in the middle, on the ground floor, about six feet in front of the guy who shouted "Bend over" when the cheerleaders came on, we had perfect clarity. I witnessed a faultless performance. Faultless - though I dare say you'll try to pick holes. The best night of the best summer of my life to date. The audience were so young with hardly a beard, glasses or pot bellied 'real fan' in sight. I ask you, too loud? You guys at STOMP HQ always find something to moan about. For example (same-ish) reviews - "absolute dog, a thoroughbred 100%..." - Well! Should I expect this negative attitude from you, Mr Doe? What does the 'G' stand for? Grizzler? I'm all for criticism in the constructive, but Albert Goldham YOU ARE NOT!!!

As a new subscriber and a 'newer' fan - a just out of 'smash hits' and 'look in' (remember look in?) 25 - I would like to read something written in a slightly more positive way, (this is supposed to be a FAN magazine after all). Many thanks.

ERICA JADE

PS The days of "Good Vibrations" are just happy memories. Living in the past could leave you bitter. You may have found the BBs a touch commercial of late, but the time to moan will be when they sign up with S, A & W.....

Cont. Ed.: AGD, like the rest of us, is quite capable of heaping praise where it is due, Erica - check out his monumental SMILE CD review! In this case living in the past has left him euphoric, not bitter. Yes the concert was too loud for me (though very enjoyable) and yes, I am getting on a bit. C.W.

-oOo-

Dear STOMP

Congratulations on another successful Beach Boys Stomp Convention. Americans are missing something really special by not attending this annual event. The raffle, auction, dealer trading are all great fun, and those videos of Brian Wilson at last year's convention, plus him playing tour guide at his Malibu home are priceless!

Since I was attending my second Stomp Convention, I had the opportunity to renew old friendships and start new ones. Part of the fun is just talking to the other Beach Boys fans, don't you agree?

An American Beach Boys Convention will be held sometime next year in San Diego, California. Anyone interested in attending should write to Endless Summer Quarterly, PO Box 81222, San Diego, California 92138, U.S.A.

Hats off to the STOMP organisers for all their hard work. Special thanks to Elaine and Graham Hicks, and Margaret and Mike Grant for making my month in England Fun Fun Fun.

LES CHAN
Oakland, California

-oOo-

Dear Roy & Mike

Another Convention recedes into history, and that's with a small "h", as opposed to the very special event of last year, which was History. There was never any chance that you would even begin to top that one, and I think everyone who attended this year would agree that you were right not to try (hell, how do you out-do Brian Wilson?). This one came down to the indisputable common denominator which makes our Convention more than just a record fair, more than just a raffle (notwithstanding my extraordinary good fortune in having the No. 1 ticket this year, though) and more even than a video show. This one was about fans, people, you lot out there.

It was inevitable that the talk would be about 1988, but perhaps because of that day itself, there was a noticeably stronger sense of coming together again, a genuine pleasure at seeing last year's faces once more. OK, the video projector came complete with a gremlin and everything came out green... so what? Roy coping with that little crisis was a joy to behold, and there was a sizeable digging into reserves of wit and repartee going on up there.

This Convention was also about little surprises... like agreeing to be the perennial helper on your pal's record stall only to discover that this year he's got five tables instead of the usual two and as a consequence your feet don't touch for most of the afternoon (honestly John, it was a pleasure). Then seeing him do his utmost in the auction to convince everyone present of something we'd all suspected for some time... that he's without a doubt a couple of bricks short of a full load. And like taking bets on how long it'll take Andrew to remove his trousers (and he didn't disappoint us did he?).

But that final video session was a revelation, and watching Brian at the keyboards again I found myself humming the backing vocals to "Love And Mercy" just as everyone around me had done 12 months previously. I also recalled the firm hand of Chris White on my shoulder, ushering me to the stage along with Gerard to formally welcome Brian (not that either of us needed much persuasion). It occurs to me that although I made a point of expressing personally my gratitude to Mike and Roy for their kind gesture that afternoon, I never did get around to submitting any hard copy to these hallowed pages. I hope and trust that this somehow redresses the situation.

As for last Saturday, I have to say to John, Geert, Christopher, Max, Charlie, Graham, Trevor, Andrew, John and Marion and everyone else, especially Mike and Roy, thank you for being there.

PETER WHITFIELD

Dear STOMP

While holidaying in Cornwall in August I was lucky enough to see Graham Hicks's band, Coconut Grove. They performed a number of Beach Boys songs well especially "Kokomo" and "Spirit Of Rock & Roll". I learnt of their appearance through the pages of STOMP and think it would be a good idea if you ran a section listing dates and venues of all British Surf Groups. I am sure the readers of STOMP would take the opportunity to see any group appearing near or even not so near to where they live.

Finally, congratulations on the success of the 11th Convention, and thanks on behalf of all of us for that great Brian Wilson video. It truly was the highlight of a great day,

Best wishes

BOB SAWYER

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NEWS

Capitol's - and the Beach Boys' - hopes for "three hit records" from
the STILL CRUISIN' album are doubtless undergoing drastic revision in
the light of the performance (or lack of it...) of the title cut. For
the state groupies, the chart positions follow, commencing the week
ending August 19th:

Hot 100	93-95-98-off
Adult C	36-20-11- 9- 9- 9- 9-13-19-29-37-
UK Top 75	78-81-off

This makes "Still Cruisin'" the lowest charting BB single of all time,
edging the previous low of 89 set by "Long Promised Road" way back in
1971. Why? Well, maybe because it's a cassette-only release...
maybe because, to judge from the AC listings, people are quite happy to
listen to it, but not sufficiently moved to buy it.

Surprisingly, given it's less-than-totally-new format, the STILL CRUISIN'
album fared very reasonably, entering the chart at 107 on September 16th
and returning subsequent figures of 61-47-46-50-57-63-(active as we go
to press). The UK is another story, i.e. it didn't chart. This could

be due to EMI having to recall the initial pressing of the CD after a mix-up somewhere down the line resulted in the new Kate Bush CD being printed with STILL CRUISIN' labels and being packed in the BB jewel box...

The UK release of "Still Cruisin'" may not have been the most successful ever, but at least the collectors loved it: the CD single featured the extra tracks "Rock & Roll To The Rescue" (Beach Party mix) and "Lady Liberty" (a decidedly dubious bonus) whilst the 12" boasts the long version of the 1981 US hit "The Beach Boys Medley". Previously only available in Japan and Australia, the medley has been extended by the inclusion of parts of an unreleased second tape and scissors job, shelved in 1982. The second US single looks set to be "Somewhere Near Japan".

Brian, meantime, is currently said to be in the studio working on his second album, after having had a busy summer working with some very diverse people. The collaboration with Paul Schaffer, "Metal Beach" (sounding awfully like "Shortenin' Bread" and all in all nothing to get worked up over at all) charted as the B side to a cassingle, "When The Radio's On", and Brian has also contributed backing to vocals to "Adios", a track from Linda Ronstadt's new LP, CRY LIKE A RAINSTORM, HOWL LIKE THE WIND, not to mention singing co-lead and bv's on a Ryichi Sakamoto remake of the Stones' "We Love You". Brian played the latter one night, when he sat in for Rodney Bingenheimer on his KROQ radio show. Those with recorders akimbo also snared the original versions of "Walkin' The Line" (with Terence Trent D'Arby sharing the lead) and "Being With The One You Love", or rather "Doing Time On Planet Earth". Brian's also working on another project, and hopefully we'll know more about it next issue...

Not quite so musical is Brian's brace of lawsuits. The major suit is to regain all the publishing (1962-69) that Murry sold to A & M Records without his son's knowledge, much less blessing. Sixty million bucks is being claimed. The lesser suit is again Capitol Records on the grounds that Brian was underage when he signed in 1962. These will run and run...

All the Japanese CDs mentioned last issue are now available (at a price!) and the general sound quality is very good, though some iffy reports of WILD HONEY have been received. For those who worry about these things, all the albums issued in mono only are mono on the CDs (i.e. no Duo-phonics horrors) whilst those issued in mono or stereo are the latter. The Japanese version of the Xmas album, whilst all in stereo (unlike the Capitol issue) features two bonus mono tracks, the 45 version of "Little St. Nick" and "The Lord's Prayer".

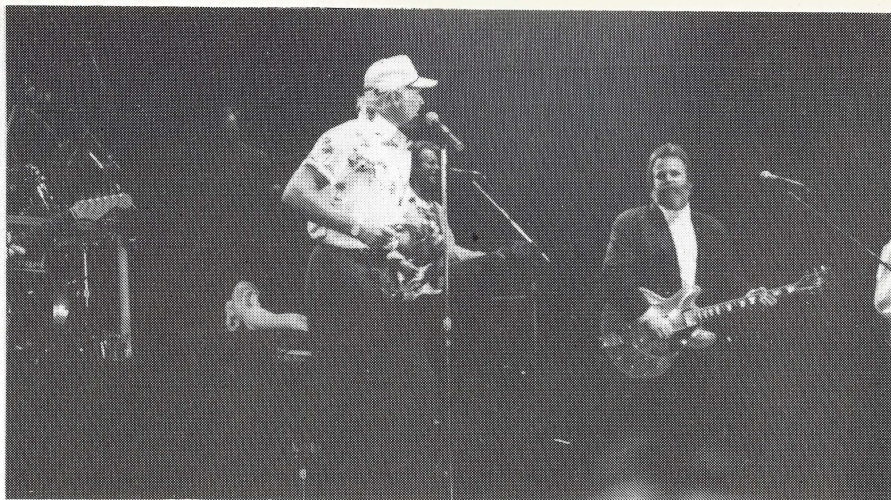
Two other CDs of note to appear recently are a Dutch double of TEN YEARS OF HARMONY (which will do nicely until the Warners & JBS originals appear) and a new SMILE bootleg, as alluded to in recent issues. The review elsewhere may, or may not, convey just how absolutely mind-blowing the music and sound quality are. There's also a rumour of a SUNFLOWER CD, but that's all it is for now - rumour.

Carl is currently doing some solo recording, with an album in mind, one supposes. A title to emerge is a track called "Run, Don't Walk".

Also on the cards is a Honeys CD from Capitol including the BW-produced goodies and the chance of some unreleased material.

PS to the summer Euro-tour: all the French dates were cancelled due to poor ticket sales. No taste, some people... In the US, the Boys are once again touring with Chicago... but getting the tickets is something of a lottery - literally. All tickets have been taken by the petrol stations as you buy your juice. Bizarre.

MIKE & AGD



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